DOCUMENT RESUME

ED 204 016 PS 012 249

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TITLE Working with Student Teachers to Produce a Television Program for Preschool Children and Their Parents.
PUB DATE Jul 80
NOTE 32p.: Paper presented at the World Assembly of the World Organization for Preschool Education (OMEP), (16th, Quebec City, Quebec, Canada, July 28-August 2, 1980).

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Cable Television; *Educational Television; Instructional Materials; *Parent Education; *Preschool Children; Preschool Education; Program Descriptions; Program Development; Programing (Broadcast); *Teacher Education; *Teaching Methods; Television Teachers

ABSTRACT

Increasing interest in the concept of parents as educators of their children and the increasing availability to public groups of television air time make possible unique opportunities for teacher training. This paper describes the "Just for You" program, a television series for preschool children and their parents. The program is produced with the assistance of early childhood education teaching credential candidates who serve as on-camera teachers. While working with preschool children, these students model effective teaching strategies and provide rationales for the activities demonstrated. How the program began and developed is discussed. Evaluation, dissemination, and future goals are commented upon. Appendices A through M provide: (A) notes on producing a television show; (B) a guide for students on planning activities; (C) hints for teaching on-camera; (D) a format for a home instruction activity sheet; (E) a parent information sheet; (F) helpful hints to participating parents; (G) a program evaluation form for parents; (H) a form for the evaluation of child interest in program activities; (I) a job sheet; (J) a summary of parent responses to interviews by students; (K) additional comments by students about their experience; (L) a description of the television and educational programming courses; and (M) a bibliography. (Author/RH)

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Working with Student Teachers to Produce a Television Program for Preschool Children and Their Parents

Deanna E. Schilling, Ph.D.

Two simultaneous trends have given rise to new and exciting possibilities in the field of education. On the one hand is the increasing interest in the concept of parents as educators of their own children. This interest is reflected in the number of projects multiplying across the country in which parents are trained to teach their young children a variety of cognitive and perceptual-motor tasks. The research results emanating from such projects are encouraging and, in fact, sometimes stand in contrast to the lack of demonstrated gains in intervention programs which have focused on the school rather than the home.

The second development is in the technological field--the increasing accessibility of television air time to the public, particularly through the medium of cable television.[1] Cable television, which is currently received by 11 million homes in the United States, is a way of receiving television signals through lines similar to telephone cables. It has the potential of being able to transmit virtually unlimited numbers of channels to home television sets. At present, whether a given cable station is required to provide a free-access channel to the public is dependent on the size of the station's service area. Even in smaller communities, however, such stations may still be interested in broadcasting locally-produced programs both as a public service and also because of the sheer number of air-hours that need to be filled as channels multiply. Such was the case in Fresno, California.

The Just for You Program

In October, 1978, the School of Education at California State University, Fresno was

[1] Although the next paragraph addresses the potential of cable television, the information to be presented is relevant to anyone interested in producing a television program, whether it is aired on public, cable, or network channels.

contacted by Fresno Cable Television regarding the possibility of producing a program for preschool children. Out of that initial contact, the Just for You show was born. The format of each half-hour program is as follows. Four students who are in the teacher-training program (Early Childhood Education emphasis) serve as the on-camera teachers. They individually present an activity while working with a small group of preschool children. For each activity the student presents, to the parents at home, a rationale as to why the activity is beneficial for young children, as well as suggestions as to how the activity could be extended. An attempt is made to use materials that are inexpensive and readily available, i.e., found in the average home. A wide variety of activities are presented, including tasks to foster cognitive, affective, and psychomotor development.

Eleven programs were taped during the 1978-79 academic year and repeatedly shown on the local cable channel. In May, 1979, a grant was awarded by the California State University system which funded 20 additional programs during the 1979-80 school year. In addition to the local channel, Just for You has been broadcast on the California Children's Channel and the Canadian Children's Channel, both of whose primary function is to provide noncommercial, nonviolent children's programming throughout the day.

Student teachers working on the program have earned college credit by enrolling in two new courses--Educational Programming for Children and Parents and Television and the Preschool Child (see Appendix L). Crew members are recruited from Radio-Television students who regard the experience of taping a "real" show as professionally valuable.

Evaluation, Dissemination, and Future Goals

During the tapings, we noticed that children who were not involved in a particular segment were often enthralled by, and reacting to, what they saw on the television monitor in the children's playroom. As a result, we have begun field testing the tapes in day care

centers to evaluate children's interest in the programs. In addition to more specific information, we have found that children will voluntarily watch--in an active, responsive way--two half-hour shows shown back-to-back, when many other activities are available. We have also shown the tapes to parents and asked them to evaluate the programs. Their responses are positive, yet keep us ever-aware of certain parent concerns, such as safety. They also alert us to attitudes that we may want to address in future programs, such as the concern of many parents that certain activities are "too messy." Finally, we individually interviewed parents of preschool children to find out what they would view as helpful in a program designed with them in mind (see Appendix J).

The students have been asked to evaluate their experience in terms of how it has affected them as a teacher and as a person. As teachers, they feel they have gained a valuable opportunity to view themselves at work; a sense of the importance of preparation, organization, and clarity in directions; numerous ideas for interesting lessons; the experience of working as a team teacher; an enhanced awareness of parent needs. Also, students who have been interviewed for teaching positions have found their work on the program elicits interest on the part of the interviewers.

In terms of personal gains, the students list increased confidence; versatility; the ability to work under pressure; a sense of achievement; increased ability to communicate freely and honestly; an "indescribable feeling that involved being part of a team of dedicated individuals who had set out to attain a common goal . . . that involved trust, love, joy, and sometimes frustrations." (For additional comments, see Appendix K.)

Other positive outcomes include an original theme song (written and performed by students) which has been copyrighted; an awareness of nontraditional teaching opportunities (one student is now planning a career in television); increased enrollment; public relations

for the university (the programs are copyrighted through the university). The tapes themselves have been used in a variety of ways, including training teachers not directly involved with the program.

There are numerous benefits, of course, for the parents and children. Parents frequently report their children repeat or continue activities at home, talk constantly about what they've done, want to know when they "can go again." An unexpected bonus has been the opportunity for students to work closely with parents, something which occurs infrequently in the usual teacher-training program. This has involved such simple things as lending toys and books from the collection kept for use during breaks in the taping, to talking with parents about developmental changes and behavior problems. Always, students model a positive approach to interacting with children.

Alternative ways to disseminate the tapes are being explored. These include use of the tapes in parenting classes at high schools and in day care centers. In addition, home instruction sheets are prepared which can be obtained by writing the program. They include a statement as to why each activity is a good one for children; materials needed; procedure, including open-ended questions; and suggestions for extending the activity. We are investigating the possibility of publishing a booklet of these sheets, entitled, "100 Ideas from Just for You." Finally, two professors from the Early Childhood Education program at a nearby university are hoping to produce a program of their own, after spending a day at the Fresno campus.

Goals for the future include involving more children with special needs and deliberate modeling of certain teaching strategies on each program to show parents what is meant by, for example, asking open-ended questions. Long-range goals include research to determine the effectiveness of the programs, particularly with regard to modeling teaching strategies.

One of the most exhilarating aspects of this project has been to see it evolve. It has been an organic, creative process during which we have learned a great deal--about television production, children, parents, teaching, ourselves. Because we found few materials to aid us in planning for, and carrying out, a project such as ours, we learned as we went, often through trial-and-error. A number of appendixes follow. It is hoped that these will facilitate other, similar, projects by providing a head start.

Appendix List

Appendix A	Some Notes on Producing a Television Show
Appendix B	Guide for Students on Planning Activities
Appendix C	Hints for Teaching On-Camera
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APPENDIX A

SOME NOTES ON PRODUCING A TELEVISION SHOW

Getting Started

Some of the things you need to consider before getting started are:

1. Location for taping. Will you film "on location," for example, in a preschool setting? If so, you may have difficulty with adequate lighting and extraneous noises. Will you film in a studio? To what studio do you have access--a campus studio, cable television studio, PBS? Private companies who do production are expensive (around $3-5000. per half hour program, and up).
2. Crew. Who will run the cameras, serve as engineer, edit? We use students in the Radio-Television Department to run the cameras and some of the other specialized equipment. We have members of the instructional television center staff to serve as engineer and to do the final editing. In a pinch, some of our own education students have filled in on some of the equipment, and one student served as our very capable floor director.
3. Theme song. One of our students wrote the theme song and then recorded it with another of our students. We're proud of this, and it also prevents any copyright problems.
4. Copyrights. There are a lot of gray areas that make it difficult to know which copyright laws apply to you, particularly if you are producing a nonprofit program to be seen on a nonprofit channel. Writing for copyright clearances (e.g., for books) can be time-consuming, both in the writing and in the waiting. We found it easiest, in the end, to avoid all copyrighted material. If we need

an illustration of something, we draw it. After all, the parents won't have the copyrighted materials readily available anyway. We did get clearance from one small record company to use any of their records.

5. Credits and graphics. Credits are important and need to be kept current. If you have a machine called a character generator, this can be a relatively easy task. If not, you will probably need technical assistance in preparing slides for the credits. As far as graphics, we have printed our own recipe cards and related materials for use on the show. However, we hope to have an art student do them in the future for a more professional look.

6. Expenses/budget. You will need to have money for the following, at a minimum: teaching materials; reference materials (for gathering ideas); blank video cassettes; clerical supplies; furniture and other set decorations; refreshments for children and parents; some toys and materials for children to play with during breaks in the taping; additional money if you want to pay student crew or a student assistant. Additional expenses for studio time--pre-, during, and postproduction (including editing)--will vary depending on your situation.

7. Choosing student teachers. There are a number of desirable qualities, but those that seem most essential are: <u>total</u> dependability; a sense of what makes for an unusual and motivating lesson; an ability to interact in a warm and positive way with children, even when under pressure. Quiet, soft-spoken teachers, we've found, can be as effective as somewhat louder, outgoing ones.

8. Contacting parents and children. Our children come from a number of places, primarily day care facilities, but we've also worked with children of relatives, friends,

neighbors. We call the parents five days before the taping to see if they can come. It's common for one or two to fail to appear, so you may want to call an extra one or two. We generally call eight parents and work with the children in what are basically two "teams" because of the heat of the camera lights.

With regard to choosing children, we have become aware of how much more smoothly and interestingly the show goes if we have a child who is particularly verbal and enthusiastic. When we meet such a child, we make a note of it, and try to contact the parents to see if they are willing to take part. Working with brothers and sisters does not always work if they are on the same segment, as they have a tendency to become competitive. We've found that three-year-olds are a bit too unpredictable to have on the program. They do normal three-year-old things such as walk off the set in the middle of a segment in order to use the bathroom. Therefore, our children are mostly four-year-olds with a few kindergarteners as well. See Helpful Hints for Parents for notes on children who begin to "act" more than we would like.

9. Planning and practice. We generally have a three-part process in producing a show. First, the students and the author (who serves as producer/director) meet as a group and brainstorm as many ideas as we can regarding activities we would like to try. We then do a preliminary "map out" of the next 4 - 6 programs, balancing the kinds of activities we will use on each one. One week before taping, we have a practice session at a nearby day care center at which we attempt to run through the activities as closely as possible to the way we will do them on the day of the taping. This practice session has proven to be indispensable, enabling us to eliminate about 90% of the potential problems. At the session we also time the segments to determine whether we need to add or delete material for our 28-minute program.

On the Day of the Taping

Early in the day, crew members arrive at the studio to light the set. The student assistant and director begin putting up the set about 1 1/2 hours before the taping (it takes about 45 minutes). We also set up the children's room with toys, refreshments, and a monitor so that children and parents can watch what is going on during the taping. (Before the taping begins, we also run earlier tapes so parents can see the edited versions.) The student teachers arrive about half an hour before the taping is to begin. By this time, all recipe cards and other graphics have been completed and checked. Children and parents arrive about 15 minutes before the taping. They are greeted and name tags are attached. If the parent and child are new, we give the parent handouts to explain the program, have the parent sign a release form, and show both of them around the studio.

Before each segment, the camera director meets with the student teacher and director to discuss what is going to happen on the next segment. At this time, we are careful to point out particular camera shots that we want to get during this segment. Also discussed are the points at which the student will be speaking to the camera. Students can request that certain handsignals be given to let them know how much time is left for a segment. We have tried "idiot cards" but found it better for the students to memorize messages so they could look directly into the camera. However, when we have recipe cards, the students can read the recipe, since the camera is focused on the card.

With a "Stand by . . . quiet on the set . . .", the cameras begin to roll. In general, the segment is shot in one piece, although there are occasional activities (such as lengthy art activities) during which we cut the cameras and lights, allow the children to work for a period, and then continue to the finish. It is important to realize that one of the advantages of videotape is that something <u>can</u> be retaped. Thus, if

students misspeak themselves, they know they can take a deep breath and begin again. In the very worst event, we can retape an entire segment on the next taping day--or even decide not to use the activity at all. You are the captain. This is not live television and does not have to be treated as such.

Between each segment, we take the children back to the children's room, for bathroom breaks, etc. Before going to the next segment, we find it helps to spend some time playing with the new group of children before sending them on the set. The lights are hot and all of the adults and cameras are somewhat overwhelming. If we can get the children giggling and moving, they are a little more relaxed when the cameras start to roll.

When the segments for a particular show have been completed, it is time to take the set down, put away various materials until the next show--and celebrate. It is an exhilarating experience, and we always leave the studio in high spirits.

Postproduction Activities

The next steps are:

1. The director views the raw tape (there is usually about 45 minutes for a 28-minute show) and makes suggestions for the edits. We found that it was not always obvious to the person doing the editing--who is not in the field of education--to know what we regarded as most worthwhile. This takes about two hours.

2. The tape is then edited by a professional editor.

3. The director views the edited tape to see whether it is ready for release to the television station. If it is not, it is sent back for further editing. Tapes are released only when deemed fully satisfactory.

4. If there is a re-edit, this, too, is checked before releasing. If satisfactory, the tape is then taken to the television station for broadcasting.

5. Finally, the students and director sit down to critique the show, noting what went well and where more work is needed for a better program.

Additional Thoughts

It takes about 40 people--including crew, student teachers, parents, children, and the staff at the television station--to get each of our shows on the air. Whenever you deal with that many people, there are bound to be some problems at times. One of the primary roles of the producer is to "birddog," for example, seeing that the program is listed in the television guide--and then checking to see that it is run when it is supposed to be. It is helpful if you can find a student who is dependable, has a lot of initiative, and who can help with the multitude of little jobs that always need to be done.

Related to this is the necessity of frequent, open communication with all of the people involved in the process. It is difficult to keep everyone informed every step of the way, but to the extent that you can, you will make the process a smoother one. What you cannot do is assume that everyone will take this project as seriously as you and your students do. As a result, you may find you must supervise most aspects of this process.

There are some differences between television teaching and classroom teaching. We find we need to have a more "controlled" situation, so that children "take turns." When everyone talks at once, it shows enthusiasm, but it is hard to tell what is being said. "Pet words," such as o.k., uhhhh. . ., become quickly evident on tape, and we have had to continually work at eliminating them from our vocabularies. It is also a good idea to avoid asking "Would you like to . . ." and "Was it fun?" We generally ignore irrelevant remarks that are made by children, although occasionally a teacher will instinctively respond and that is fine, too (for example, to a question about whether Mom can "see what I'm doing"). Occasionally, a child will be reluctant

to take part. When that happens, we try once to involve the child, and then just go on. We let the children do as much as possible, not only because we believe it is good teaching, but because we find that on camera, adults look physically overwhelming compared to the children. For the same reason, we try never to take children by the arm to lead them to a place. Questions are directed to the group of children, rather than calling on individual children for answers. There is usually not time to call on each of the children for an answer to a question, nor is there always time for everyone to "have a turn" during a particular activity. We dress "cooly" as the lights are hot, and avoid light colors in clothing. Highly reflective materials—including jewelry, tinfoil, and glitter--can give our cameras some difficulty. The students wear something with a neck-line that can accomodate a small microphone called a lavalier. The student teachers need to be aware of the cameras when working with the materials: materials are usually held to the side when being introduced, and it is important to hold them still so that the cameras can get a good shot (rather than moving them from side to side so that all of the children can see). To save time, we will often have many of the materials set out for each child before the cameras start. As with good teaching, however, we try to pay attention to the pacing, going from active to less active segments; from table to floor activities.

APPENDIX B

GUIDE FOR STUDENTS ON PLANNING ACTIVITIES

1. Plan on about a 6 - 7 minute lesson. If you do an "expando" activity--such as an art activity--the tape can run for 15 - 20 minutes and be edited down later. We usually have two set lessons and two expandos on a program.

2. Plan for about 3 - 5 children. They will have nametags on.

3. Plan something that parents can do at home with their children without great expense or preparation.

4. Plan 3 - 4 sentences to explain to parents why this is a good activity for children. Memorize these so you can look into the camera while delivering your message. Remember, your message can be retaped if necessary, so relax. If you want to, and if it is appropriate, you can talk to the parents throughout an activity.

5. The first teacher on the program must write a greeting, and the last person on the program must write a closing message.

6. If you would like to do promos for the show, you can go down to the station and do some. They're fun!

7. If you are going to have any hand-printed material as part of your lesson, it must be checked before the day of the taping.

8. For every lesson, you should have several divergent (open-ended) questions planned in advance.

9. Look for unique lessons, something with "pizazz," at least some of the time.

10. Avoid copyrights every way possible: draw your own pictures, make up stories, sing your own songs.

11. Look for ideas everywhere: at day care centers, in magazines, in books.

12. You can teach a lesson in almost any area: concept development, movement, science, art, cooking, etc. The one area we have not been able to tackle successfully is teaching a song, because of the lack of time.

13. Have all teaching materials ready before you come to the taping.

14. The Ultimate Veto: If you are ever asked to do something that you do not feel comfortable about, you may veto it. Conversely, if you want to do something that the director does not feel comfortable about, she can veto it.

APPENDIX C

HINTS FOR TEACHING ON-CAMERA

1. Dress "cooly"--the lights are hot. Do not wear yellow or white.
2. Avoid saying, "Was it fun? Did you like that?" They may say no to be silly!
3. Try to avoid repeating certain words or phrases, such as "O.K.?" Get your friends to help you break the habit. We should remind each other, too.
4. Be careful about saying, "Do this for me." It is better to say, "Do this for us."
5. Avoid repeating what the children say if you can possibly help it. They talk more when you don't repeat. The microphone picks up 90% of what is said by the children.
6. Don't call on individual children for answers, e.g., "Josie, what do you think. . ." Address questions to the entire group. Don't worry about everyone having a turn each time--there isn't always time for that.
7. In addressing the home audience, use the phrase, "Grownups at home."
8. Ignore occasional misbehavior or redirect the child with a comment. If a child asks a completely irrelevant question, you are usually safest to ignore it. Once in awhile, however, a student has answered such a question, and it's been fine--e.g., "What's that?" "A microphone." You just have to use your own common sense.
9. If you flub, take 10 seconds to compose yourself and start over. You can ask to retape, if you want to.
10. Teaching on television isn't the same as teaching in the classroom. You need to retain more control of the materials and of the discussion. Children can talk--we want them to--but we have to avoid situations where they are all talking at once,

as it comes across as a "buzz."

11. Be careful about "helping" the children do things while on-camera. It can look overwhelming to the television viewer (big adult and little child.) You can, however, have another teacher join you for an activity, if necessary.

12. Do not take children by the arm to get them into position--it looks rough.

13. Before the cameras roll for your segment, get the children to sit up nice and tall, so they look alert and interested.

14. You can ask for any signal you want--5 minutes remaining, 4 minutes, etc., plus a "wrap" signal (fist is twisted in air, meaning finish as soon as possible).

15. The red light means the camera is on, but you can't always see it because of the bright lights. Before your segment, you will meet with the camera director and director. We will discuss what you are going to do, and which camera you will be speaking into. Try not to frown when facing the camera (the lights are bright). Hold objects steady for the camera.

16. Avoid brushing against the lavalier (microphone) and scraping the surface of the table.

17. If a child doesn't want to take part in an activity, try once, then go on.

18. At the end of your segment, just keep smiling, or continue working with the children until someone says, "You're off."

19. Professional extras: quiet on the set during the taping; do not criticize <u>anyone</u> while taping a program.

20. RELAX! There are lots of things to help: cue cards, editing, experienced people, retaping. We haven't lost anybody yet!

APPENDIX D

HOME INSTRUCTION SHEET FORMAT

TITLE (What the activity is)

WHY? (Explain why this is a good activity for young children. You can use the same sentences you used on the program.)

WHAT YOU NEED: (List the items.)

WHAT YOU DO: (Explain step by step. Include questions--at least half should be openended.)

RELATED ACTIVITIES: (Try to think of things that could be done around an actual home.)

SUGGESTIONS: (Describe, if there are any. For example, you might mention where certain materials can be obtained.)

Other hints for writing the instruction sheets:

Use the plural form--children--as it avoids the awkward he/she construction.

As you write, keep in mind a parent working with two children at home.

APPENDIX E

PARENT INFORMATION SHEET

Welcome to the Just for You show! We thought you might like some information about how the program got started, what is involved in producing it, how it is paid for, and other details.

In October, 1978, Kathryn Hitt of Fresno Cable Television called Deanna Schilling, who was serving as Acting Coordinator of Early Childhood Education at California State University Fresno, to see if she would be interested in producing a program for preschool children. On December 2, 1978, we taped our first show in the Child Development Laboratory at the university. Because we were unable to control outside noises (lawn-mowers, airplanes, water coolers--you name it!), we began taping the program in the television studio at the university. By this time, we had our original theme song--Touching Clouds--which was composed by Janell Harris, and sung by Janell and Amy Fawcett--both students in the Early Childhood Education program. We also had the lovely fabric hanging, by artist Jan Pienkowski, to use for the set and for the introductory credits of our show.

With each show we produced, we learned--how to move, how to organize lessons, how to work with children on camera. We've found that teaching on camera is not the same as teaching in a classroom situation. One thing that has helped is being able to have a dress rehearsal at Little Friends Learning Center. On Monday before the show, we do an entire run-through at the Center with a different group of children. This enables us to iron out most of the problems before the taping on Friday.

All of the time and money spent from December, 1978 until May, 1979, was volunteer--a true labor of love. In April, 1979, a $5,200. grant was awarded by the

State university system to help underwrite expenses for the production of 20 more programs during the 1979-80 school year. Out of this sum must come many things: furnishings for the set; toys for the children to play with; pay for the student television crew (there is no pay for the teachers); teaching materials; books for ideas; a small fortune for the videotape; snacks; an overworked production assistant, who puts in many volunteer hours as well.

Just for You has been broadcast on Fresno Cable, Channel 11, since December, 1978. It has also been broadcast on the California Children's Channel and Canadian Children's Channel. Both of these channels are non-profit and broadcast non-violent children's programming all day.

We are still learning! The whole process has been a tremendous learning experience for the students who are in the teacher training program at C.S.U. Fresno, for the students who work as our crew, and for the faculty and staff involved. All of us are indebted to the loyal parents who have stayed with us through all the trials and tribulations of that first year. Things are beginning to run more smoothly with experience, but we are still making changes to make this a better program for children and their parents. We are, apparently, the only program being produced in the United States and Canada that believes parents are their children's most important teachers. THANKS, PARENTS, FOR YOUR CONTINUED SUPPORT OF OUR EFFORTS!

APPENDIX F

HELPFUL HINTS TO PARENTS

1. You can park in Parking Lot C. We have arranged to have parking restrictions lifted on the afternoons when we are taping.
2. Dress your children "cooly." The lights are hot. Please try to avoid yellow and white clothing, as there are reflection problems.
3. Tapings take about two hours. You can leave your children and come back to pick them up, if you wish. The first time you come, it is better for you to stay to give the children a sense of security. Please try to be here about 15 minutes before the taping starts. Our usual taping time is from 3 P.M. - 5 P.M. on Friday afternoons.
4. Because the lights are hot, we try to alternate the children on the segments. We used to have the same children for the entire show, but found that they became tired and listless by the end of the afternoon, even with breaks and refreshments between each segment. Sometimes, if a child has to leave early, we will try to have that child on the first two or three segments.
5. We would like to have all of the parents in the control booth as it is exciting, but there is not enough room for everybody. We will try to arrange it so that you can spend at least part of your afternoon in the booth.
6. For a given program, about 40 - 45 minutes of "raw" tape is shot. This will be edited down to 28 minutes for broadcast. You can see the edited version in several ways: if you or a friend receives cable television; by going to Fresno Cable on the day of the broadcast; by calling Fresno Cable and asking them to set it up for you to see at the station.

7. If you tell us that you are coming, but then find you cannot, please call us so a substitute can be obtained.

8. Some children do beautifully in this kind of situation--they enjoy it, are eager to participate and to come back. Other children are a little overwhelmed by the lights, people, etc.--this is normal. And some children get a little "carried away" and get a little silly--this, too, is normal. We want the children to come and have a good time with us. If we feel a child is not having a good time, or that it is not a good experience for the child, we will, regretfully, ask another child to come instead. We find, too, that children sometimes do better if they don't come every time. We will call you before each taping to see if you and your child can come.

9. Please realize that we are all still learning. Bear with us when there are problems, and let us know if there are ways we can make it easier for you and/or a better program for parents and their children. Thanks!

APPENDIX G

PARENT PROGRAM EVALUATION FORM

Show date _____

1. If you were a parent watching at home, which of today's activities might you do later with your child? Why?

2. Can you tell us why you did not pick some of the activities?

3. What did you like best about the program?

4. How could we improve the program?

APPENDIX H

EVALUATION OF CHILD INTEREST IN PROGRAM ACTIVITIES

Show date_____

Age of children present (give range, if necessary):_____

Setting in which children watched:

Adults present:

For each of the program segments, make three entries--at the beginning, middle, and end of the segment. How many children were watching at each time (5 of 7? 2 of 7?) What were their reactions? Did they say anything? Do anything? If they stopped watching, what did they do instead?

Segment 1 Teacher_____ Activity_____

Beginning:

Middle:

End:

(This form continues as above for each segment on the program.)

APPENDIX I

JOB SHEET*

1. Greet children, parents, crew. See that each person has a name tag.
   For parents and children who have not come before: have parents sign release form; give them the Parent Information Sheet and the Helpful Hints to Parents sheet; show them around the studio.

2. Refreshments.

3. Keep track of which children are on each segment; escort children back and forth to the playroom; take to the control booth parents whose children are on the next segment.

4. Complete the Evaluation of Child Interest in Program Activities form.

5. Distribute and collect Parent Program Evaluation Forms.

6. Everybody: put up and take down set. Set up and clean up children's room.

*We found that there was a need to assign jobs to students on taping days because of the number of people and activities that must be coordinated.

APPENDIX J

SUMMARY OF PARENT RESPONSES TO INTERVIEW

During the spring of 1980, the students who taught on the Just for You program interviewed 53 parents of preschool children. The following summarizes answers to two of the questions.

Questions: Suppose someone came to you and said, "We're planning a series of half-hour programs for parents of preschool children. What would you like to see on this program?" What would you say?

The philosophy of the Just for You program is that parents are their children's first and most important teachers. Are there any ways that you feel you could use some help in being the best possible teacher of your child?

RESPONSES	# OF RESPONSES
1. Discipline; handling aggressive behavior and negativism	22
2. How to be more patient; not push too fast; stages of development	18
3. Affective lessons; self-esteem; feelings	16
4. Socialization skills; peer relationships	13
5. Psychomotor lessons; gymnastics; dance; exercise	10
6. Dramatic play; puppetry; fingerplays; children's plays	9
7. Numbers	9
8. Nutritious foods; proper diet	8

RESPONSES	# OF RESPONSES
9. Music	8
10. Letters	8
11. Art	5
12. Handling fears; dreams and nightmares; death; family separations	5
13. Concept development	5
14. Help get ready to read; letter sounds	5
15. Stories; books; folklore; poems	4
16. Colors	4
17. Childhood ailments; when to go to doctor; allergies	4
18. Handling difficult situations: jealousy; family reunions; good alternatives when handling stress; crying children	4
19. Oral language	4

Three responses each: Sibling relationships; human sexuality; local things to do; danger areas; resources available to parents; games; rainy day and sick day activities; role and value of both parents; creativity and imagination

Two responses each: Teaching right and wrong; activities family can do together; teaching independence; daily tasks and experiences; self-care; listeners send in answers to problem situations; gifted child; stimulating curiosity; teaching responsibility

APPENDIX K

ADDITIONAL STUDENT COMMENTS ABOUT THEIR EXPERIENCE

Each semester, students working on the Just for You program are asked to evaluate their experiences. The following are some of their comments.

Students in the School of Education:

"It helped me gain more respect for young children. By working with, asking questions, and observing them, I've seen how special, unique, and intelligent each individual is."

"It showed me in a very tangible way, the value of small group interaction with children."

"It broadened my awareness of the importance of clarity in directions."

"The reference to Just for You on my resume has been noted and asked about on every interview that I have had."

"It helped me realize the thorough planning and preparation needed to teach a good lesson."

"It has really made me aware of asking open-ended questions. I notice when I do lesson plans for other classes that I include them. It has given me much more self-confidence. I have to say that it's at least as valuable as my student teaching."

"I now have the ability to work under pressure. I know I can do it."

"I became aware of how redundant it is to repeat a child's response."

"I was able to hear how high-pitched my voice is and in consecutive tapes see how I was able to lower the pitch."

"The most significant thing I got out of the experience were all the ideas for lessons. And on top of ideas, I have home instruction sheets with all the directions."

"It has made me aware of how many times I say 'okay" and I can now work to overcome that."

"I have become more conscious of my speech and how easy it is to slur words together."

"I felt like I was doing something important."

Students in the Radio-Television Department:

"I knew most of the equipment and techniques before the show ever started, but I actually got to put them together and experience it with the show."

"I was able to greatly increase my skills running camera and found the amount of activity associated with following the activities of small children to be an immense help in learning to move smoothly with the action of the talent. I feel a much greater understanding of the many problems associated with filming a regularly scheduled show and the special problems unique to children's shows."

"All the class work I have done so far has not done as much to show me what the actual television working environment will be like when I become professionally involved."

"The most important asset of being a crew member is the personal reward in being involved in a show of excellence in regard to its concept design and the reward of watching student teachers who really care, who want and make that special difference, working with those who count most--today's "young adults" disguised as children."

APPENDIX L

DESCRIPTION OF COURSES

180T Educational Programming for Children and Parents

Consideration of parent education materials regarding activities for children; evaluation of current children's programming on commercial and public television; working with children in the production of television programs.

180T Television and the Preschool Child

Development of cognition, language, perception, and memory in the preschool child and the implications for televised instruction; working with children in the production of television programs; developing materials and devising strategies to involve parents in the teaching process.

Note: Both classes granted three semester units of credit and required instructor permission to join.

APPENDIX M

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